Stolen Art Alert

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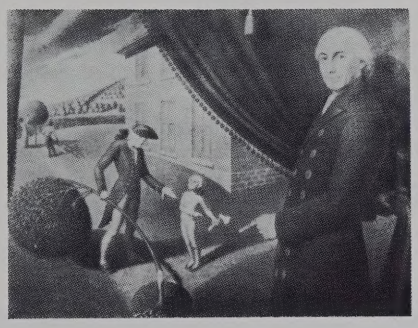
Art Dealers' Fable



Once upon a time an American artist named Grant Wood drew a cartoon for a painting called Parson Weems' Fable. *He drew a young boy who chopped down a cherry tree and became president. The picture was passed on over the years to four sisters, and then to three art dealers, and then...*

A U.S. District Court in Madison, Wi ruled this summer that commercial purchasers of consigned art must make reasonable inquiry into the terms of the consignment agreement. The controversial ruling held two New York dealers liable for failing to assure themselves that California dealer John Bolen was acting in accordance with the consignment agreement when he sold them a Grant Wood drawing, *Parson Weems' Fable.* The judge said that while the dealers may not have had actual knowledge that Bolen was abusing the owners' rights, there was sufficient evidence to make the dealers suspicious, and their failure to make any inquiry implicated them in a bad faith deal.

Parson Weems' Fable is a full-scale cartoon in charcoal, pencil and chalk on paper for a painting which belongs to the Amon Carter Museum, Ft. Worth, Tx. The drawing was inherited by a family of four sisters from Madison, Wi who authorized the husband of one, Dr. Charles Taborsky, to act as their agent in selling the cartoon. Taborsky enlisted the aid of his friend, Professor James M. Dennis, Chairman of the Art History Department at the University of Wisconsin, in getting the cartoon appraised. Dennis and Esther Robles, of Esther Robles Gallery in California, both evaluated the work at $400,000. Dennis asked New York dealer James Maroney in 1981 either to appraise or buy the work for $400,000, but Maroney declined.

Dennis put Taborsky in touch with John E. Bolen of Bolen Gallery, Inc. in Los Angeles, Ca, who offered to handle the sale. A consignment agreement was reached in November 1982 whereby Bolen would have six months in which to sell the drawing for a sum that would net the owners $400,000 cash.

Bolen began by offering the drawing to James Maroney, but the latter dealer remained unwilling to purchase at $400,000. Bolen then notified Glenn Peck, senior vice president of Hirschl and Adler Galleries in New York, that he had the cartoon on consignment to net the owners $400,000 cash. Peck wasn't interested in buying it and continued to refuse to purchase when Bolen suggested a three-year installment arrangement.

When he had failed to find a buyer by late January 1983, Bolen called Taborsky to ask whether he would consider lowering the price. Taborksy refused, but indicated he might accept time payments. The consignment agreement, however, was not amended.

On February 21, 1983, after a week of heavy negotiating in which the price of the cartoon dropped precipitously, Bolen wrote a bill of sale to James E. Maroney for the Grant Wood cartoon. Maroney suggested the terms of the sale, which netted Bolen $100,000 cash to be paid in two installments, and three art works—two Albert Bierstadt paintings and a Charles M. Russell bronze, valued collectively at between $105,000 and $170,000.

(continued p.4, col. 1)

Canadian Cultural Property Case Judged

Testing the jurisdiction of the UNESCO Convention on international traffic in cultural property, a Canadian court has ruled that the nation's laws which implement the Convention are not retroactive. The Canadian government lost its case against two New York art dealers accused of illegally importing a Nok antiquity on December 2, 1981 (see *SAA* Jan/Feb 82).

Judge Brian C. Stevenson, of the Provincial Court of Alberta, ruled that "there is absolutely no evidence that the Nigerian Nok sculpture was illegally exported from Nigeria, within the meaning of the statute, at any time." He also stated that "any court of competent criminal jurisdiction" would remove the case from jury consideration and acquit the defendants—Issaka Zango and Benjamin Heller of New York, and Feroz Kassam, a Canadian art dealer who acted as their agent in offering the sculpture to Mobil Oil of Canada and the Glenbow Museum in Calgary.

This June 16 decision resulted from the preliminary hearing of a motion by the Canadian government (the Crown) to commit the case to trial by jury. In light of Judge Stevenson's denial, the Crown has applied to the Superior Court to quash the lower court's ruling. The new hearing is scheduled for December 8.

(continued p.2, col. 1)

Canadian Cultural Property Case Judged

(continued from p.1)

The Superior Court granted a new hearing because of a technicality, according to Ben Heller. During the preliminary hearing,he was afflicted with two bad knees and awaiting a hospital bed. The judge decided to allow Mr. Heller to forego the "five-hour trip to hear a 30-second warning," he told IFAR, which he heard from the judge via a telephone call from Alberta to New York. Since Mr. Heller did not appear in court, he said, the Crown claimed that the judge lost control of the hearing, and appealed for a new one. Mr. Heller expressed amazement that the Crown would "stop a major precedent because of a technicality." But Lewis Levey, Senior Counsel for the Constitutional and International Law Section of Canada's Department of Justice, told IFAR that the government would pursue the case to the highest court necessary in order to obtain a hearing of the issues at hand.

The prosecution began when Heller and Zango transported the terra cotta sculpture to Calgary in December 1981 for authentication and possible sale to Mobil Oil of Canada. Mobil sponsored the "Treasures of Ancient Nigeria" exhibition, scheduled to tour several countries before returning to the Nigerian National Museum in Lagos. The show appeared at the Glenbow Museum in the spring of 1981. According to court records, Mobil planned to donate the piece to the Glenbow Museum.

Mr. Heller had possession of the object as collateral for loans to Mr. Zango totaling $54,000. After a civil suit in the New York Supreme Court, a decision was reached whereby Heller and Zango would take the Nok figure to Canada to show it to a "ready, willing, and able buyer," according to court records. The *New York Times* reported that Mobil officials had asked the Glenbow Museum to authenticate the Nok piece.

At the Calgary airport, Mr. Heller informed Canadian customs of the object's entry into Canada, and claimed its value at $650,000. Mr. Kassam met Heller and Zango and the three dealers then drove to the Glenbow Museum, where Mr. Duncan Cameron, the Director, and other staff members had stayed after closing hours to examine the piece. The experts determined that the sculpture was a genuine work from the Nok culture, the earliest known period in Nigerian archaeology dating from 2,000 B.C. to 500 A.D.

The Royal Canadian Mounted Police was summoned by the museum during the meeting to confiscate the figure when the dealers failed to produce a Nigerian export license, according to the *Times*. At the airport the next day, Heller and Zango were arrested on charges of illegal import as they were departing for New York. Mr. Kassam was also arrested for assisting them.

After the arrest, Mobil representatives would not comment on the company's interest in the piece, but merely acknowledged that Heller and Zango had brought the Nok figure to Canada for Mobil to look at it. While Mr. Zango was negotiating from New York with Mobil, he was also reportedly negotiating with the Nigerian government as potential buyers. On November 27, 1981, according to the *Times,* Mr. Zango received a letter from Nigeria's Director of Antiquities, Ekpo Eyo, stating that his country could not raise funds for the purchase. Mr. Zango also said that he had kept the Nigerian government informed of Mobil's interest in the piece. The Nigerian government requested that the Canadian goverment seize the piece when it crossed the border, according to *ARTnews* magazine. "It was a set-up," Mr. Heller told IFAR after the court ruling.

After the arrest, Frank Odumosu, Nigeria's Deputy High Commissioner in Ottawa, told the press that his country had kept track of the Nok figure and had been waiting for it to enter a country that signed the UNESCO Convention.

Dr. Eyo, who also testified at the hearing, said that only four other sculptures of this type were known to exist. All four are smaller than Mr. Zango's piece, which measures 15 inches in height. A similar piece, which measures 3½ inches, was included in the Nigerian antiquities exhibit, according to the Toronto *Globe & Mail.*

According to records deposited in court by the defendants, the sculpture was circulating in Europe during the late 1940's and early 1950's. Alfred Muller, a collector and dealer in Nice, France, is reported to have owned the sculpture since 1960; it was at public auction in Paris in 1977. Mr. Zango has a bill of sale from Mr. Muller dated 1979.

Canada enacted its Cultural Property Export and Import Act on June 19, 1975, proclaimed in force on September 6, 1977. On June 28, 1978, Canada became a party of the UNESCO Convention. Nigeria signed the international agreement in 1972. A lawyer representing the Nigerian government, Miss Eroku, testified that the first African law controlling export of antique African sculptures was enacted in 1924. She and Dr. Eyo stated that the Nok sculpture was subject to this legislation.

James A. Quigley, attorney for Heller, told IFAR that he was happy with the decision and declined to comment on the upcoming appeal. It was a strict interpretation of the statute, he said, adding that there's no evidence as to exactly when the scupture left Nigeria. "It could have been out for hundreds of years," he said. Mr. Heller told IFAR that "the statute is clear to us and clear to the judge."

Judge Stevenson ruled that the Crown must provide evidence satisfying five requirements for him to commit the case to trial: (1) that the object was foreign cultural property; (2) that on the date of arrest there existed a cultural property agreement, within the meaning of the Canadian legislation, between Canada and Nigeria; (3) that on the date of arrest Nigeria was defined as a reciprocating State; (4) that the sculpture was imported into Canada after the agreement between the two countries came into force; and (5) that the Nok sculpture was illegally exported from Nigeria. The judge said he was satisfied on all but the last point.

"I'm satisfied that the Canadian Parliament intended, by its legislation, to embody the principles and terms of the UNESCO Convention in dealing with illicit international trafffic in cultural property," said Judge Stevenson. However, he added that the words "illegally exported" must be restricted to the time following Canada's participation in the international agreement. To commit the case to trial, he concluded, there must be evidence that the sculpture was exported from Nigeria after June 28, 1978.

When IFAR asked James A. MacPherson, Kassam's attorney, why the crown was pursuing this case so aggressively, he said, "You're not familiar with Canadian politics, are you? Canada just loves Third World countries."

However, Julius A. Isaac, Q.C., general counsel and director at the Edmonton Regional Office of Canada's Justice Dept., told IFAR that the Crown "is not pursuing this case any more aggressively than any other case in which a judge has made an error."

Mr. Heller has another view of the crown's stake in his arrest. About 90% of the Canadian statue covers exports, and 10% covers imports, he told IFAR. "The Crown is attempting to determine that the Canadian law is *not* a function of the UNESCO Convention," he explained. If the Crown succeeds, it may be able to interpret the Canadian statute as retroactive, while the UNESCO treaty is not, said Mr. Heller. Then Canada will lay the groundwork for reclaiming Canadian cultural property that has left the country before the 1975 Cultural Property Export and Import Act, in force since 1977, Mr. Heller believes. "They want to open the flood gates," he said, "and we're guinea pigs."

Issaka Zango is a native of Upper Volta, and a partner in the I.Z. Timbe Company in New York. Benjamin Heller is a real estate investor and art dealer in New

Appraisal Records — Whose Property?

In a landmark ruling, a Maine probate judge has ruled that while an appraiser is entitled to keep copies of his appraisals for convenience and business reasons while he is alive, title to those papers does not pass with his estate and the heirs have no right to them.

When Robert Hall of Dover-Foxcroft died in 1981 at the age of 75, he was probably Maine's best known appraiser. Many Maine collectors and the upper crust summer residents of places like Bar Harbor used his services. Hall left a modest bequest to his longtime associate John Vigue and the bulk of his estate to his sister, Harriet Warren, of Benton Falls, Me. and her daughter, Barbara.

Among the papers in Hall's estate were copies of some 500 appraisals Hall had done for people around Maine and New England. As legatee for the residue of Hall's estate, Mrs. Warren asked for the appraisals, saying she wanted them as a remembrance of her brother and for her daughter who will someday be in the appraisal business and wants to see what made her uncle so successful.

But attorney Matthew Williams, the executor of Hall's estate, said he thought the appraisal sheets were not technically part of the estate, but were confidential records belonging to those for whom Hall did appraisals. "Robert Hall did my appraisal and I wouldn't want anyone to be looking at it," he said. He refused to turn them over to Mrs. Warren unless specifically ordered to do so by Piscataquis County Judge of Probate Douglas M. Smith.

Judge Smith ruled on August 8 that the copies were not the property of the estate but were confidential papers belonging to the parties who had ordered the appraisals. He ordered executor Williams to dispose of them "in a manner designed to protect their confidential nature."

According to both Judge Smith and executor Williams (who is also an attorney), they could find no case law on the subject. In support of his opinion Judge Smith quoted from three paragraphs of the code of ethics of the American Society of Appraisers. The code says that the mere fact that an appraiser has been employed is a confidential matter, that it is not proper for an appraiser to reveal the amount of the valuation to any third party unless required by law, and that the "identifiable contents of an appraisal report are the property of the appraiser's clients..."

Reprinted with permission from the Maine Antique Digest, © *1983.*

York. Feroz Kassam is a Canadian citizen who was born and raised in Nigeria. When IFAR asked his attorney, Mr. MacPherson, whether his client had any feelings that the sculpture rightfully belonged in Nigeria, he said, "No, he's an art dealer. They never care about such things."

Mr. Odumosu told IFAR that he was surprised by the judge's decision. When asked whether the Nigerian government would sue for possession of the sculpture, he said, "Once the criminal case has been concluded, then the civil case can be pursued."

Referring to the seemingly endless avenues for appeal, Mr. Heller said that although the case has inconvenienced him and hurt his reputation, it is an even more "grievous injustice" for Mr. Zango because the Nok sculpture represents his entire capital.

Linda E. Ketchum

Owner Sought

Interpol has announced that a painting of suspect origin was left at an art dealer's premises in Antwerp. The painting, by Georges Croegaert (1848-1920), depicts four Cardinals in a drawing room.

Anyone having any information about the provenance of this painting is urged to contact Interpol or IFAR.

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Art Dealers' Fable

(continued from p.1)

Immediately upon reaching the agreement, Maroney sold one half interest in his right to purchase to Hirschl and Adler Galleries. The three art works, owned jointly by Maroney, Hirschl and Adler, and another dealer, were shipped to California. Hirschl and Adler paid Maroney $50,000 and, after inspecting the cartoon, Maroney wired the first $50,000 installment to Bolen.

Later Bolen asked whether part of the final payment could be remitted early if he offered a $2,500 discount. The buyers accepted his offer and also sent the remaining portion of the payment in advance of the March 25th due date, thereby completing the transaction ten days ahead of schedule.

The new owners insured the drawing for $400,000 and placed it in the Grant Wood restrospective show at the Whitney Museum of American Art, NY. The drawing is illustrated on page 120 in the catalogue of the show.

Bolen, Maroney, and Hirschl and Adler have a history of acquiring art works in partnership. In November 1982, just after Bolen had completed his agreement with Taborsky, the three became partners in the purchase of another Grant Wood work, *Main Street Mansion.* Hirschl and Adler lent Bolen the $15,000 that was his total share in the painting. Later, some time before the sale of *Parson Weems' Fable* was concluded, Bolen's indebtedness to Hirschl and Adler increased to $43,500, which was then past due. After Maroney had wired the first $50,000 payment for the drawing, Bolen repaid $15,000 of his debt to Hirschl and Adler.

Upon completion of the sale, Bolen wrote to Taborsky on February 25, 1983 advising him that *Parson Weems' Fable* had been sold under a three-year payment schedule; a check for $11,111.11 for the first of 36 installments was enclosed. He gave no information to the sellers about the terms of the sale or the buyers. In California it is a criminal misdemeanor for a dealer to withhold details of a sale and the purchaser's name from a consignor.

Dr. Taborsky advised Bolen on March 9, 1983 that the proposal was unacceptable. He brought suit against Bolen and the New York buyers in the U.S. District Court for the Western District of Wisconsin, and the trial took place on June 27-28, 1983.

The court returned a clear cut decision against Bolen, who had knowingly violated the plaintiffs' ownership rights in order to secure a sale. He was found liable because he failed to respect the consignment agreement when he sold the work at a substantially reduced price, bartered the drawing for cash and three art works, used the sale to partially repay a debt, and discounted the balance for early payment.

In determining the culpability of the New York dealers, the court had to consider whether they had purchased the cartoon in the ordinary course of business, acting in good faith and without knowledge that the sale violated plaintiffs' ownership rights. Many witnesses testified as to what reasonable commercial standards prevail. While these witnesses described broadly differing commercial standards, the expert testimony did indicate that when suspicious circumstances arise, the contracting parties should be concerned. Even defendant Bolen concurred. The court ruled that many aspects of the sale should have alerted the buyers that the seller was acting beyond his legal rights.

Maroney described Bolen as "an eager seller" who substantially reduced the price for a drawing the buyers valued at between $275,000 and $300,000. Maroney knew Bolen was in financial difficulty, owing Hirschl and Adler Galleries $43,500. A further tip-off to the buyers occurred when Bolen offered a discount for early payment. Then the buyers knew Bolen was using the proceeds as though they were his own and not accounting for them to the consignor.

For these reasons, the court decided Maroney had the duty at least to inquire as to Bolen's authority. But the court concluded, "Had inquiry been made, Bolen would not have provided the terms of the consignment agreement, particularly since he did not disclose them at the time of trial." The court felt, however, that Maroney could have telephoned Professor Dennis, whom he knew to be advising Taborsky, about Bolen's agreement, but neither of the New York defendants looked into the terms of the consignment.

The judge concluded that even if James Maroney and Hirschl and Adler Galleries had followed reasonable commercial standards in their dealings with Bolen, they had ample reason to believe that he was violating those standards in his dealings with the owners. The judge, therefore, ruled that title to *Parson Weems' Fable* rests with the plaintiffs and awarded them either the painting or the money. The plaintiffs have opted for the $400,000 plus costs. The judge denied punitive damages.

This case upholds the important and often forgotten first appeal of *Porter v. Wertz* (see *SAA,* Jan/Feb 81, p 2 and *SAA* Mar/Apr 81, p 3). In this case, New York dealer Richard Feigen was found liable for the purchase price of a Maurice Utrillo painting, *Chateau Lion-sur-mer.* Samuel Porter had given the Utrillo to the notorious con man Harold Von Maker who represented to Porter that he was another man, named Peter Wertz. Von Maker, alias Wertz, had a period of three weeks during which to decide whether he wanted to purchase the painting. Von Maker's partner, the real Peter Wertz, a former delicatessen employee, then offered the painting to Richard Feigen. Feigen purchased and resold the painting, which changed hands again and ultimately ended up in a private collection in Venezuela. Porter never recovered payment and by the time he could bring suit, Von Maker had disappeared. (His whereabouts are still unknown.)

Feigen paid dearly for this transaction, for the court placed the full responsibility of Von Maker's fraud on his shoulders, ruling that he should have looked into the terms of sale before reselling the work himself. Porter suffered no penalty for dealing with the con men.

While the circumstances of the two cases were quite different, the concepts they uphold are the same. A layman, according to the court, must be able to entrust his art work to a respected member of the art dealing community with confidence that the dealer will uphold his interest. Subsequent liability is incurred by members of that community who enter a transaction without asking questions.

As of this writing, James E. Maroney and Hirschl and Adler Galleries have filed an appeal. Stuart P. Feld, president of Hirschl and Adler Gallers, declined to comment on the case pending the appeal.

The plaintiffs are also appealing for punitive damages.

Mary Ellen Guerra

...And in the end it was ruled that all art dealers in America must try to protect the consignor when they deal with other dealers. Parson Weems' Fable *is indeed a fable about the making of fables*, on more levels than the artist imagined. Maybe if Bolen had been as truthful about his sale as Washington was about his hatchet, none of this story would have happened. But since it did happen, the moral for other art dealers is: Watch out for who owns what you buy.*

*Wanda M. Corn, *Grant Wood: The Regionalist Vision,* the catalogue for the Grant Wood retrospective exhibit.

In this issue:

This month's list includes objects stolen from four museums. Unlike the spectacular thefts documented in the last issue, these losses involve relatively minor decorative arts objects, ethnographic material, and orientalia. The press gives little coverage to losses of this kind, and the *Stolen Art Alert* has consistently attempted to draw attention to them, in the hope of enhancing the chances of their recovery.

Thieves forcibly entered Waddesdon Manor, Buckinghamshire, England, the former home of the Rothschild family, on the night of 17/18 May and stole a valuable collection of antique boxes, rings, and figures. The theft was a very professional job, in which the alarms were circumvented and the thief looted two cases in the room he entered. Within minutes of the entry, a night watchman evidently disturbed the thief, who fled with 24 small objects. A reward of £25,000 is being offered for information leading to the recovery of the pieces.

The Denver Art Museum in Denver, Co. discoverd the disappearance during a specific interval early this year of thirteen Pre-Columbian and Spanish Colonial objects from storage. The jewelry and figurines are listed at nos 879-80 and 900-8.

A Sung Dynasty ceramic figure was removed from display at the Vanderbilt Museum in Centerport, NY this summer (see no 910).

This issue also contains the remaining netsuke taken in the theft at the Pacific Asia Museum in Pasadena, Ca (nos 911-61).

Recoveries

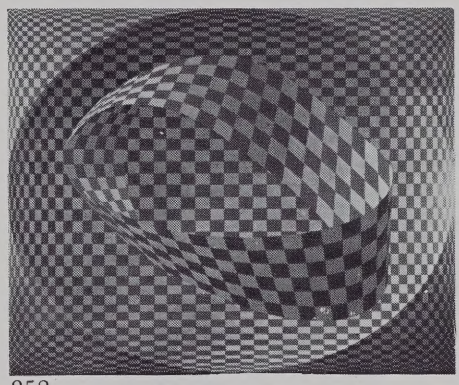
Monstrance. Gold set with semi-precious stones, *SAA,* Aug/Sep 83, no 700.
Swedish. Coronation Chalice, *SAA,* Aug/Sep 83, no 702.

Stolen Objects

The stolen works listed in this publication are grouped under six main categories — Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.



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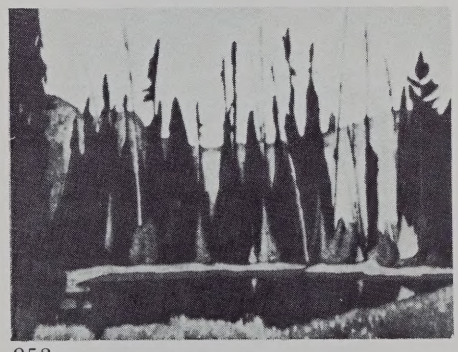


853

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

852 CUNNINGHAM, Benjamin F. (1904-75). Bent Space, 1965. Acrylic on panel. 61 x 76.2 cm. *83.290. Atlanta, Ga. 1969.

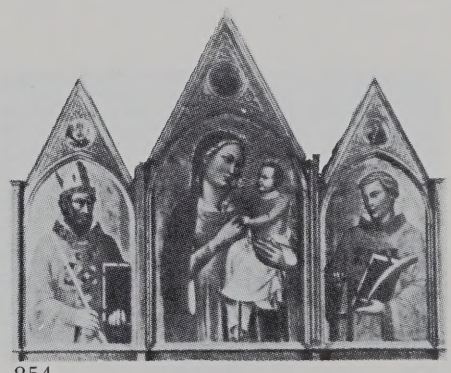
Canadian, 20th Century

853 HARRIS, Lawren (1885-1970). Algoma Lakelet, 1960. Oil on canvas. 81.3 x 101.6 cm. Signed l/r. Dated on the back. *83.292. Toronto, Canada. 30 Apr 83. *Reward.*

Italian, 15th Century

854 GERINI, Lorenzo di Niccolo, Triptych, 1402. Distemper on wood. 117 x 141 cm. Written in gold letters on a sky blue background across the bottom: Questa tavola a' fatta fare domenico della veduto pe' rimedio dell'anima sua e de' suoi discendenti anno domini MCCCCII del mese di giugno al tempo di ser Piero Lorenzo pinsit. Central panel shows the Virgin and Child. The wings show St. Martin and St. Lawrence. *83.276. Terenzano, Italy. 11 Jan 83.

855 Umbrian School. Cusped Triptych. 95 x 130 cm. Center panel shows the Virgin Mary flanked by angels. The wings show St. Sebastian and St. Sixtus. The frame is adorned with putti heads. *83.275. Alanno, Italy. 30 Dec 82.



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855

Prints and Drawings

American, 20th Century

856 DILL, Laddie John (b 1943). Untitled, 1981. Gouache and charcoal on paper. 91.4 x 139.7 cm. Signed and dated l/r: Laddie John Dill 1981. *83.280. Dallas, Tx. 11 Aug 83.

Sculpture

American, 19th Century

857 MACMONNIES, Frederick (1863-1937). Nathan Hale, 1890. Bronze. H 71.4 cm. Foundry mark: Jabouef and Rouard, Paris. Buff mark on tip of nose and small white mark on back of bronze base at left side. *83.286.1. Santa Monica, Ca. 3 Aug 83.

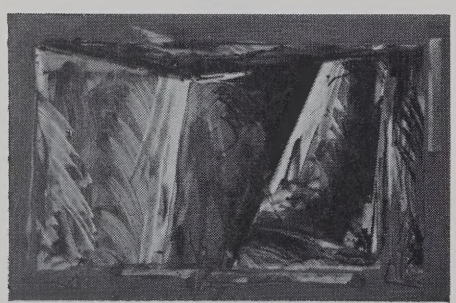
858 MACMONNIES, Frederick (1863-1937). Pan of Rohalian, 1890. Bronze. H 76 cm. Foundry mark: Janouef and Rouard, Paris. One pipe of two-pipe flute is missing. Salt deposits on lower base. Mottling on globe. *83.286.2. Santa Monica. Ca. 3 Aug 83.

American, 20th Century

859 HARE, David (b 1917). Untitled (Figure), 1950. Bronze. H 35.6 cm. No 4/7. *83.282.2. New York, NY. 28 Jul 83.

860 NADELMAN, Elie (1882-1946). Gymnast, ca 1934. Bronze. H 34.9 cm. *83.282.1. New York, NY. 28 Jul 83.

861 SCHUPACK, Vera. Organo, 1973. Bronze. 25.4 x 29.2 x 19.1 cm. *83.289. New York, NY. 25 Jun 83.



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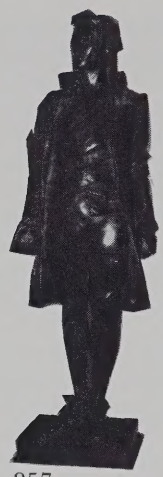

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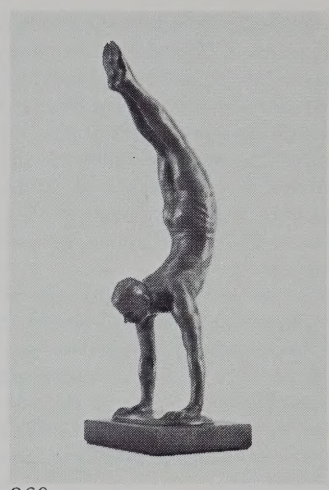

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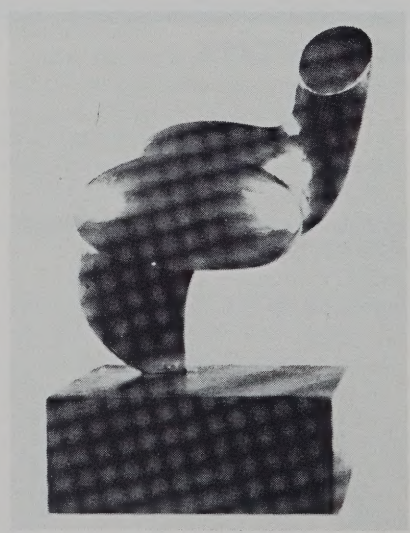

862

Canadian, 20th Century

862 KANTAROFF, Maryon (b 1933). Bird. Gold plated bronze. H 30 cm, wt 9.1 kg. Signed, dated and numbered on the base. No 6/8. *83.291.3. Toronto, Canada. 28 Mar 83.

863 KANTAROFF, Maryon (b 1933). Daughter of the Moon. Gold plated bronze. H 51 cm, wt 13.6 kg. Signed, dated and numbered on the base. No 4/6. *83.291.1. Toronto, Canada. 28 Mar 83.

864 KANTAROFF, Maryon (b 1933). Enantiomorph. Bronze with green patina. H 49.8 cm, wt 13.6 kg. Signed, dated and numbered on the base. No 6/8. *83.291.4. Toronto, Canada. 28 Mar 83.

865 KANTAROFF, Maryon (b 1933). Enchantress. Bronze with blue patina. H 35 cm, wt 9.1 kg. Signed, dated and numbered on the base. *83.291.2. Toronto, Canada. 28 Mar 83.

866 KANTAROFF, Maryon (b 1933). Hydra II. Bronze partly covered with brown patina and partly covered with high polish. H 21.8 cm, wt 3.6 kg. Signed, dated and numbered on the base. AP from an edition of 6. *83.291.7. Toronto, Canada. 28 Mar 83.

867 KANTAROFF, Maryon (b 1933). Medusa. Bronze with green patina. H 18 cm, wt 1.8 kg. Signed, dated and numbered on the base. No 3/8. *83.291.6. Toronto, Canada. 28 Mar 83.

868 KANTAROFF, Maryon (b 1933). Myth. Gold plated bronze. H 18 cm, wt 2.7 kg. Signed, dated and numbered on the base. No 3/8. *83.291.5. Toronto, Canada, 28 Mar 83.

869 KANTAROFF, Maryon (b 1933). Oriental Wave II. Bronze with translucent patina. H 19 cm, wt 4.5 kg. Signed, dated and numbered on the base. No 3/8. *83.291.8. Toronto, Canada. 28 Mar 83.

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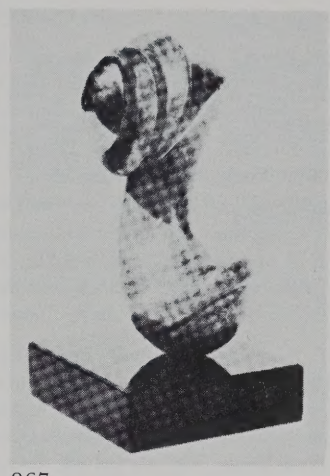

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English, 19th Century

870 KITSON, Samuel J. (1848-1906). Lion, 1883. Cast bronze with light green patina. Approx h 91.4 cm. Signed and dated on the base: S. Kitson fecit 1883. *83.285. New York, NY. 31 Aug 83.

French, 20th Century

871 ERTÉ (Romain de Tirtoff, b 1892). Splendor. Painted bronze. H 35.6 cm. No 194/250. *83.274. New York, NY. 15 Jul 83.

872 MATISSE, Henri (1869-1954). Crouching Venus, ca 1918. Bronze. Approx h 26 cm. No 10/10. Marked: Valsuani. *83.272. New York, NY. 19 Jul 83.

German 17th Century

873 PERMOSER, Balthasar (1651-1732). Horseman. Ebony and ivory. Approx h 12 cm. Ebony figure, holding drumsticks (drum is missing), on an ivory horse. Enameled decoration and silver gilt mounts. *83.267.21. Buckinghamshire, England. 17 May 83. *Reward.*

German, 18th Century

874 Busts (pair) on plinths. Colored ivory. Pedestal veneered with tortoise-shell with gilt mounts. H 11.2 cm. Figures wear plumed helmets. *83.267.23a-b. Buckinghamshire, England. 17 May 83. *Reward.*

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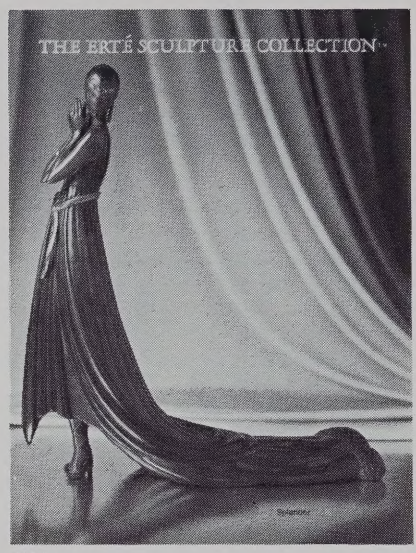

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Jewelry

875 BLARENBERGHE, Van, Attributed. Ring. Gold and diamonds. 3 x 2.5 cm. Gold ring with two open-work trefoils linking it to the upright oval setting which contains a miniature surrounded by diamonds. Miniature represents the ascent of a balloon in front of a crowd of people, commemorating an event which took place on 1 Dec 1783 from the Tuileries gardens. *83.267.16. Buckinghamshire, England. 17 May 83. *Reward.*

876 BLARENBERGHE, Van, Attributed. Ring. 2.2 x 2 cm. Set with an oval miniature. *83.267.17. Buckinghamshire, England. 17 May 83. *Reward.*

877 BLARENBERGHE, van, Attributed. Ring. Gold, diamonds and rubies. 2.8 x 2 cm. Setting attached to the ring by two pierced leaves. Setting is an upright oval surrounded by diamonds and rubies, surmounted by a row of the same stones. Setting encloses a miniature under glass of a rural scene showing a couple of villagers with a peasant woman mounted on a donkey. *83.267.18. Buckinghamshire, England. 17 May 83. *Reward.*

878 Figure Pin, 18th c. Enameled gold with pearls and diamonds. Approx h 9 cm. Head of the pin has a turbaned head and torso of a Negro. *83.267.24. Buckinghamshire, England. 17 Mar 83. *Reward.*

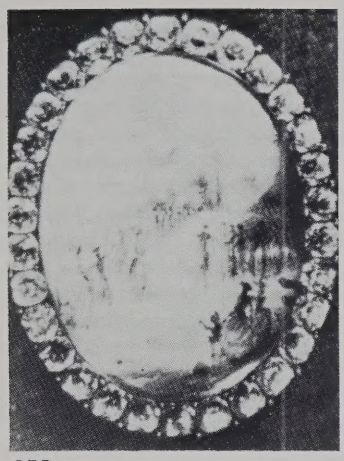
879 Mexican (Spanish Colonial). Piece from a Potencia (Three-part Halo), late 18th c. Silver repoussé. 10.2 x 6.4 cm. *83.278.5. Denver, Co. 1 Jan 83.

880 Peruvian (Spanish Colonial). Tupu or Shawl Pin, 19th c. Hammered silver. 21.6 x 7.6 cm. 83.278.12. Denver. Co. 1 Jan 83.

Miniatures

881 BLARENBERGHE, Van, Attributed. Country Party. Gouache. 2.2 x 3.3 cm. *83.267.15. Buckinghamshire, England. 17 May 83. *Reward.*

882 BLARENBERGHE, Van. Harbor Scene. Gouache. Oval approx 5.3 x 7.3 cm. Signed on the canopied barge l/l: V. Blarenberghe. Scene outside the fortified gate of a harbor. In the left foreground is a boat with a canopy in which there are two girls who are being greeted by a lady and gentleman on the quay. *83.267.14. Buckinghamshire, England. 17 May 83. *Reward.*



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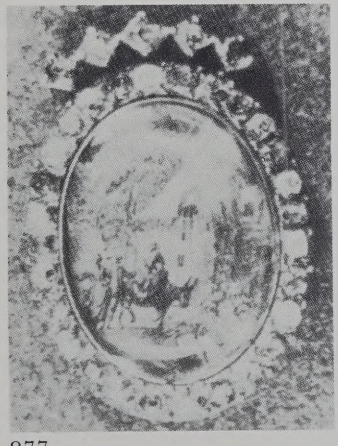

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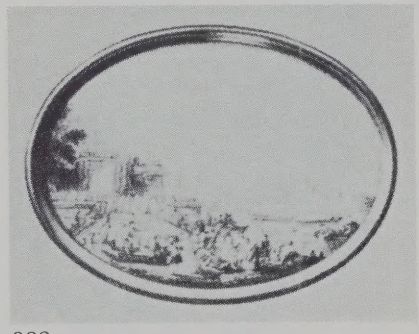


882

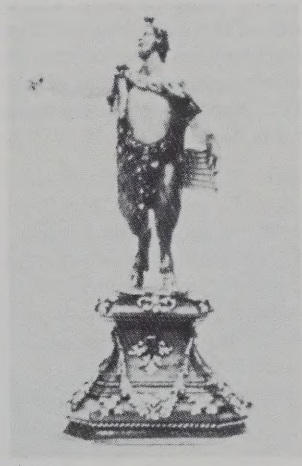
883

Objects of Art

883 Dresden. Camel with Driver, early 18th c. Gold and enamel with rubies and diamonds. H 6.4 cm. Cast figures. *83.267.22. Buckinghamshire, England. 17 May 83. *Reward.*

884 Dresden. Figure of Pan on a Plinth, early 18th c. Enameled gold, baroque pearl and ivory. H 8.2 cm. *83.267.19. Buckinghamshire, England. 17 May 83. *Reward.*

885 Dresden. Statuette of a Tailor, early 18th c. Gold, enamel and diamonds with baroque pearl trousers. H 7.3 cm. *83.267.20. Buckinghamshire, England. 17 May 83. *Reward.*



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886 French (Paris). Bonbonnière, probably 1776-7. Gold, tortoise-shell and a miniature. H 2.4 cm, diam 7.6 cm. Miniature by Peter Adolph Hall is signed l/l: Hall. Marked on the base in ink: 264. Circular box of black tortoise-shell mounted in gold chased with entwined leaves and a plain ribbon on a matted ground. Separate lid is set with a portrait miniature under glass of a young woman wearing a straw hat. *83.267.13. Buckinghamshire, England. 17 May 83. *Reward.*

887 French (Paris). Bonbonnière, 1781-3. Gold, tortoise-shell and miniatures. H 3 cm, diam 7.8 cm. Miniatures by van Blarenberghe. The one on the lid is signed. Circular box of tortoise-shell and five miniatures under glass mounted à cage in two-color gold (yellow and green) chased with guilloche borders, and four gold pilasters chased with foliage on the walls, the base of plain tortoise-shell, the lining of gold. Miniature on lid shows an elegantly dressed group in a rural setting, one lady is riding a donkey which refuses to move. The four miniatures on the walls show a village fair in front of a chateau, a water-regatta, a scene outside a country inn, and a dancing bear. *83.267.12. Buckinghamshire, England. 17 May 83. *Reward.*

888 French? Box, 18th-19th c. Gold, enamel, diamonds and a miniature. H 4.2 cm, diam 8.4 cm. Miniature by Jean-Baptiste-Jacques Augustin, 1792. Round box with a miniature on the lid framed in diamonds and green-colored gold. On the base is a floral cluster reserved in gold and translucent enamel. Miniature depicts a girl. *83.267.9. Buckinghamshire, England. 17 May 83. *Reward.*

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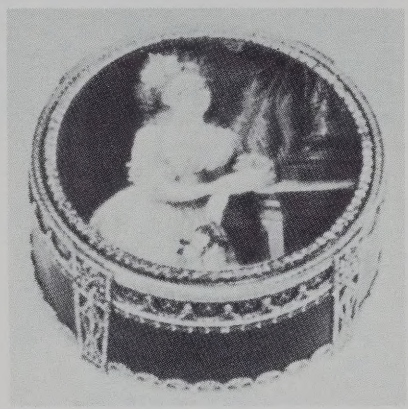

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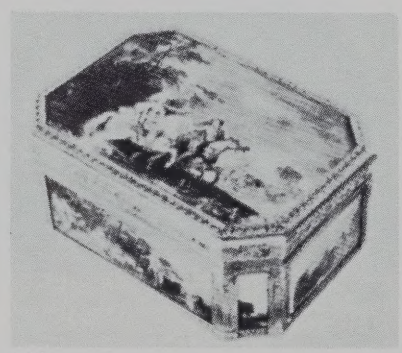

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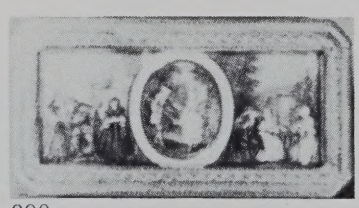
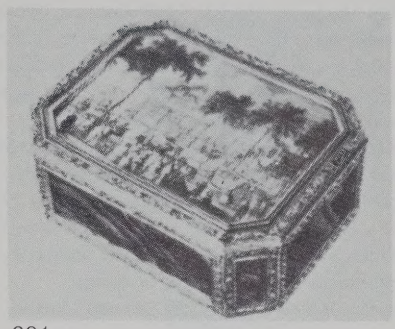


890

889 French (Paris). Snuff Box, 1768-75. Gold and miniatures. 3.5 x 8 x 5.8 cm. Octagonal box of ten miniatures under glass mounted à cage in two-color (yellow and green) chased with floral and foliated scrolls, guilloche, acanthus and eight fluted pilasters hung with swags. In the center of the rim of the lid is a small button for a mechanism which allows the top miniature to be lifted in its frame, which hinges at the back. The six large miniatures depict scenes from Tasso's Gerusalemme Liberta as follows:
Lid—Meeting of Tancred and Clorinda at the Gates of Jerusalem,
Base—Battle between Tancred and Argante,
Front—Erminia taking refuge with the shepherds,
Back—Erminia tending the wounded Tancred,
Right—Baptism of Clorinda,
Left—Ghost of Armida trying to tempt Rinaldo. The four corner facets have landscapes.
*83.267.8. Buckinghamshire, England. 17 May 83. *Reward.*

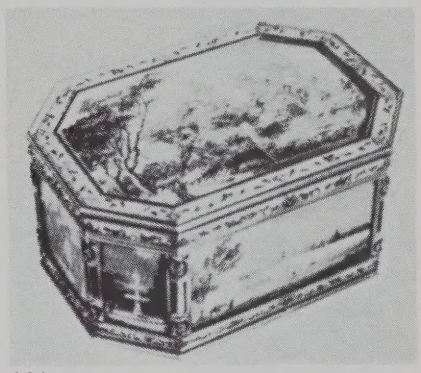
890 French (Paris). Snuff Box, 1773-4. Gold and miniatures. 4 x 8.4 x 4.5 cm. Octagonal box with ten miniatures under glass mounted à cage in two-color gold (yellow and green) chased with acanthus, guilloche and garlands of leaves. The canted corners are decorated with fluted pilasters hung with laurel swags. The ten miniatures represent scenes from plays performed by the Comediens Italiens Ordinaires du Roi. *83.267.4. Buckinghamshire, England. 17 May 83. *Reward.*

891 French (Paris). Snuff Box, 1777-9. Gold, Japanese lacquer and miniatures. 3.2 x 8.2 x 6.4 cm. Miniatures by van Blarenberghe. Octagonal box with Japanese black and gold lacquer walls and miniatures under glass on the lid and base mounted in matted gold decorated with a vine frieze in red and green translucent enamel. That on the lid represents the Boulevard de Temple, a fashionable place for walking or driving in the late 18th-early 19th centuries. At the right two troupes are performing on open-air stages. The miniature on the base represents the Foire de Bezons. *83.267.7. Buckinghamshire, England. 17 May 83. *Reward.*



891

892 French (Paris). Snuff Box, 1789-90. Gold, enamel, vernis Martin and miniatures. 4.5 x 9.2 x 6.5 cm. Inscribed on the bezel: Vues De Benefique Pres Lisbonne A M. Gerard De Vismes Peintes Par Noel (Alexandre Jean Noel) En 1790. Octagonal box with ten miniatures under glass mounted à cage in gold chased with flowers and leaves enameled in translucent red, blue and green on a matted ground, with a dark blue enameled border. Box is lined with panels of brown and gold vernis Martin. Miniature on lid depicts a stream with a fountain and a bridge which are not recorded in other views of Benefica. The miniature on the base shows a frontal view of the main facade of the villa, which corresponds closely to one of Pillement's paintings. *83.267.2. Buckinghamshire, England. 17 May 83. *Reward.*

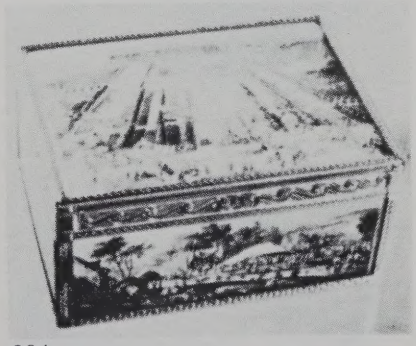


892

893 French (Paris?). Snuff Box, ca 1840-50. Gold and miniatures. 3 x 8.2 x 4.5 cm. Octagonal box of six miniatures under glass mounted à cage in gold chased with foliated motifs on a matted ground, the canted corners of gold decorated with hunting trophies hanging from ribbons. The three larger miniatures represent hunting scenes and the two smaller ones deer and a setter, respectively. *83.267.5. Buckinghamshire, England. 17 May 83. *Reward.*

893

894 GARAND (Paris). Snuff Box, 1763-4. Gold and miniatures. 4 x 8 x 6.2 cm. Signed on front of bezel: Garand A Paris. Miniatures by van Blarenberghe, Paris, 1763-4. Rectangular box with six miniatures mounted à cage in gold chased with foliated scrolls and bright cut wriggle-work. Three of the miniatures depict identifiable chateaux. Miniature on the top is the chateaux of Saverne, near Strasbourg. Three of the miniatures represent scenes which cannot be identified. On front is an encampment with cannons being fired in Salute in the background and men fishing in a river in the foreground on one end is a boar hunt and on the other is a party snaring birds. *83.267.3. Buckinghamshire, England. 17 May 83. *Reward.*



894

895 GARAND (Paris). Snuff Box, 1768-9. Gold and miniatures. 4 x 7.6 x 6 cm. Signed on the front of the bezel: Garand A Paris. Miniature on top is signed: T.B. Farine (Farina?). Oval box with ten miniatures under glass mounted à cage in three-color gold (white, yellow and green) chased with foliated scrolls and shells on the lid and base, and with flowers, leaves, trophies symbolizing music and horticulture, and a guilloche pattern around the sides. In the lid of this box is a concealed mechanism wound by a key beneath the lid and started in motion by a small pin on the right of the front of the box. It depicts a landscape with the entrance to a fortified town near which various activities of daily life are depicted. Three soldiers march across a bridge, two men fly a kite beside a mill with turning sails, a couple play shuttle-cock beside the water, a cooper hammers the hoops of a barrel, a laundress beats her wash at the riverbank, a girl draws water from a well, and a knife grinder works at his wheel. *83.267.6. Buckinghamshire, England. 17 May 83. *Reward.*

896 Louis XVI Vases (pair), 1774-89. Sapphire blue cut crystal with gilt bronze mounts. Approx h 20.3 cm. Finely chased mounts with swan form handles. *83.273.1-2. New York, NY. 30 Jun 83.

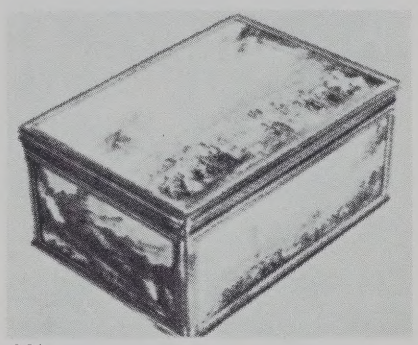
895

896

897 OUIZILLE (Paris). Snuff Box, 1795-1819. Gold with miniatures under glass. 3.8 x 8 x 6 cm. Signed on the front of the bezel: Ouizille Bijoutier du Roi à Paris. Miniatures by van Blarenberghe with the one on the cover signed and dated 1771. Miniatures mounted à cage in gold with stamped acanthus borders, four fluted pilasters at the corners. Subjects of the miniatures are as follows:
Base—Princess leaving the royal palace in Turin in April 1771 with the cathedral in the background showing the dome of Guarini's Capella della SS. Sindone.
Left—Party is crossing the Alps by the Mount Cenis pass on 24 Apr 1771.
Right—Arrival at the French frontier at the Pont de Beauvoisin where the princess is officially received by the duc de Saint-Megrin, son of the duc de Vauguyon on 3 May.
Front—Stop at Lyons on 4 May.
Back—General view of the palace of Fontainebleu.
Lid—Meeting of the King and the future comtesse de Provence.
Base—Taken from an engraving, it depicts another royal marriage which took place in 1737 between Carlo Emmanuele, Duke of Savoy and King of Sardinia, and Elizabeth Therese of Lorraine.
*83.267.1. Buckinghamshire, England. 17 May 83. *Reward.*

898 ROBERT, Paul (Paris). Snuff Box, 1778-9. Gold and miniatures. 3.6 x 8.4 x 6.6 cm. Maker's mark of Paul Robert in the lid and base. Miniatures by van Blarenberghe—that on the lid signed and dated: 1762. Miniature on the base signed and dated: 1763. Oval box of six miniatures under glass mounted à cage in two-color gold (yellow and green) chased with a guilloche on a matted ground. The scenes probably illustrate some contemporary novel or play, apparently about the life of a country girl who comes to Paris.
*83.267.11. Buckinghamshire, England. 17 May 83. *Reward.*

899 Vachette (Paris). Snuff Box, ca 1815-19. Gold, tortoise-shell and a miniature. 2.6 x 8.2 x 6.2 cm. Signed on the front of the bezel: Vachette à Paris. Miniature on lid is signed and dated: van Blarenberghe, 1767. Rectangular box of black tortoise-shell with the lining, hinge, bezel, and thumb-piece of gold. Lid is set with a miniature under glass in a frame of chased gold, the four corners of which are filled with a stamped palmette. Miniature depicts a flock of sheep accompanied by dancing peasants in the foreground. On the left are two men in military uniform admonishing another man and pointing to a woman accompanied by several children. *83.267.10. Buckinghamshire, England. 17 May 83. *Reward.*



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899

Pre-Columbian

900 CHIMU (Peru, 1000-1500 A.D.). Earspool. Silver repoussé. Diam 11.7 cm. *83.278.13. Denver, Co. 1 Jan 83.

901 Ecuador. Miniature Male Figure. Carved bone. 7 x 1.3 cm. *83.278.7. Denver, Co. 1 Jan 83.

902 Ecuador. Nose Rings (three), 900 A.D. Cast gold. 2.2 x 2.9 cm; 2.2 x 2.2 cm; 1.9 x 2.2 cm. *83.278.8,9,11. Denver, Co. 1 Jan 83.

903 MAYA (Guatemala, Late Classic Period). Bead in the Form of a Flower, 10th c A.D. Shell. Diam 1.9 cm; d 1 cm. *83.278.2. Denver, Co. 1 Jan 83.

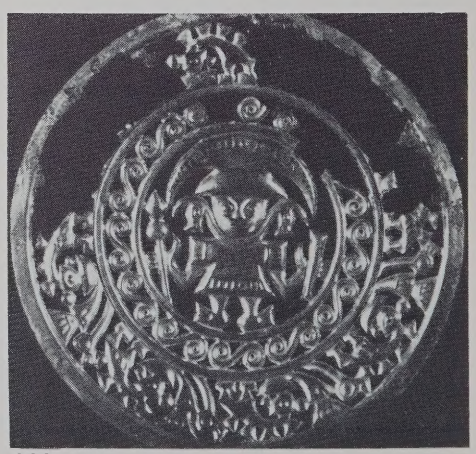
904 MAYA (Mexico, Late Classic Period). Earspool in the Form of a Flower, 10th c A.D. Carved coral. Diam 2.54 cm. *83.278.3. Denver, Co. 1 Jan 83.

905 MAYA (Mexico, Post Classic Period, 1200-1500 A.D.). Disk Cap for an Earspool. Cast gold. Approx diam 4.1 cm. *83.278.4. Denver, Co. 1 Jan 83.

906 MIXTEC (Mexico, Late Post Classic Period, 1200-1500 A.D.). Bell Ornament from a Necklace. Cast gold. 3.5 x 1.6 cm. *83.278.6. Denver, Co. 1 Jan 83.

907 NAYARIT (Jalisco, Mexico). Male Figure, ca 200 B.C.-300 A.D. Ceramic. 9.5 x 7.9 cm. *83.278.1. Denver, Co. 1 Jan 83.

908 TAIRONA (Tumbaga, Colombia). Nose Ornament in the Form of a Butterfly. Cast gold. 3.8 x 7 cm. *83.278.10. Denver, Co. 1 Jan 83.



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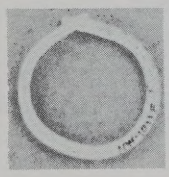

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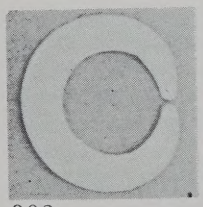

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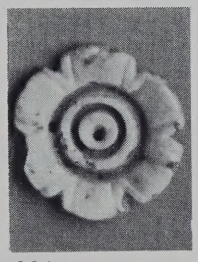

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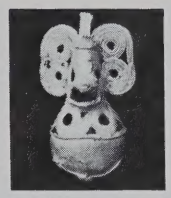

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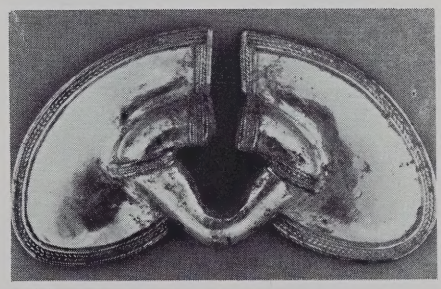
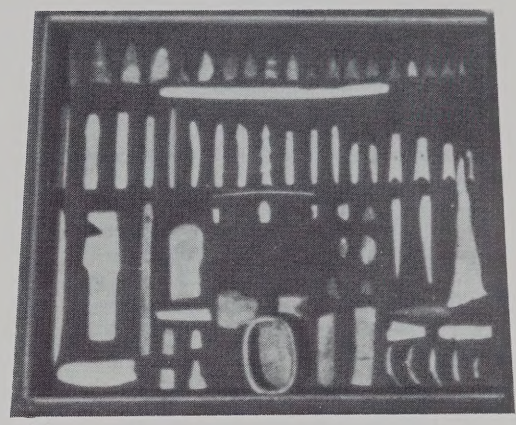


908

American Indian

909 INUIT (Dorset). Artifacts Collection (74 pieces). Stone and bone. *83.279.1-74. Port aux Choix, Newfoundland. 31 Mar 81.



909

Chinese

910 Sung Dynasty (960-1279). Seated Sage. Glazed porcelain. H 20.3 cm. Decorated in dark brown and orange. *83.281. Centerport, NY. 6 Aug 83.

Japanese

911 CHI or ZOROKU. Netsuke, 19th-20th c. Ivory. 4 cm. Katabori. An animal-like bakemono, wearing a farmer's jacket and hat, holds a jug with writing on it which says that he is the spirit of past, present and future. *83.269.138. Pasadena, Ca. 14 May 83. *Reward.*

912 HIDEMASA. Netsuke, early 19th c. Ivory. 3.3 cm. Katabori. In a somewhat different representation of the story, one of the sages emerges from the fruit, Go board in hand. *83.269.136. Pasadena, Ca. 14 May 83. *Reward.*

913 KOICHI. Netsuke, late 19th-20th c. Ivory with pearl eyes. 3.2 cm. A laughing oni fiendishly displays his fangs. *83.269.144. Pasadena, Ca. 14 May 83. *Reward.*

914 MASAHARU (1801-29). Netsuke. Vegetable ivory. 4.4 cm. Katabori. The face of Fukurokuju appears on one side, the back of the nut shell on the other. *83.269.153. Pasadena, Ca. 14 May 83. *Reward.*

915 MASAMINE. Netsuke, early 19th c. Ivory. 2.7 cm. Katabori. Three legendary figures, each holding a symbol of longevity, sit back-to-back in a saucer. Tobosaku holds a peach; Fukurokuju has his fan and stork; and Urashima Taro holds his box and bushy-tailed turtle. *83.269.135. Pasadena, Ca. 14 May 83. *Reward.*

916 MASAMORI. Netsuke, early 19th c. Ivory. 4 cm. Katabori. A fat, bearded, reclining sennin pours sake from a gourd bottle into his cup. *83.269.130. Pasadena, Ca. 14 May 83. *Reward.*

917 ROKUKO. Netsuke, 19th c. Boxwood with inlaid eyes. 9.2 cm. Katabori. A bearded sennin wears a shawl, skirt and leaf apron. *83.269.132. Pasadena, Ca. 14 May 83. *Reward.*

918 Netsuke, early 18th c. Wood with ebony eyes. 12.2 cm. Katabori. A bearded Tekkai stands holding his staff and laughing. *83.269.127. Pasadena, Ca. 14 May 83. *Reward.*

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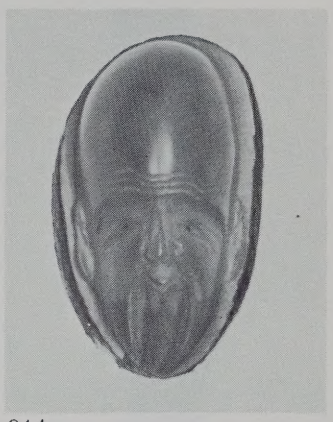

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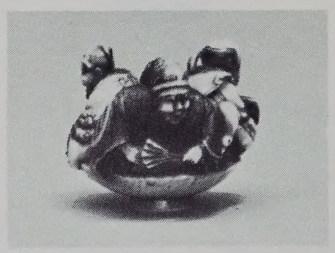

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919 Netsuke, 18th c. Ivory. 12.7 cm. Katabori. A piece whose form is clearly dictated by the shape of the ivory from which it was carved. This bearded, leaf-collared sennin stands with his left arm over his head and his right hand on his stomach. *83.269.126. Pasadena, Ca. 14 May 83. *Reward.*

920 Netsuke, 18th c. Cypress painted blue and red. 11 cm. Katabori. A bearded sennin stands with a large fish slung over his shoulder and two smaller fish in his left hand. *83.269.134. Pasadena, Ca. 14 May 83. *Reward.*

921 Netsuke, 18th c. Boxwood. 11.5 cm. Katabori. An oni disguises himself as a priest. The wear on this piece suggests that the cord was strung through the oni's mouth rather than through the himotoshi. *83.269.140. Pasadena, Ca. 14 May 83. *Reward.*

922 Netsuke, 18th c. Boxwood. 11.7 cm. Katabori. Chokwaro, wearing sandals, stands with his large gourd slung over his shoulder. *83.269.141. Pasadena, Ca. 14 May 83. *Reward.*

923 Netsuke, 18th c. Ivory. 7.7 cm. Katabori. A bearded Chokwaro, wearing robes and holding a scroll, holds his gourd on his shoulder, as his horse emerges from it. *83.269.143. Pasadena, Ca. 14 May 83. *Reward.*

924 Netsuke, 18th c. Ivory. 5 cm. Katabori. Koreijin sennin stretches and holds the tail of his tiger in one hand as the beast reclines at his feet. The tiger scratches his chin with one of his rear paws. *83.269.147. Pasadena, Ca. 14 May 83. *Reward.*

925 Netsuke, 18th c. Wood with inlaid eyes. 4.8 cm. A karasu (crow) tengu hatches from an egg. *83.269.150. Pasadena, Ca. 14 May 83. *Reward.*

926 Netsuke, 18th c. Wood with ivory eyes. 12.5 cm. Sashi. Long-legged, fierce-looking south sea islander has one hand on his stomach and the other on his head. *83.269.170. Pasadena, Ca. 14 May 83. *Reward.*

927 Netsuke, late 18th c. Wood. 9.4 cm. Katabori. A sennin carries the symbols of three famous sennin. He holds Gama Sennin's frog, Tobosaku's peach, and wears Chokwaro's gourd at his belt. *83.269.128. Pasadena, Ca. 14 May 83. *Reward.*

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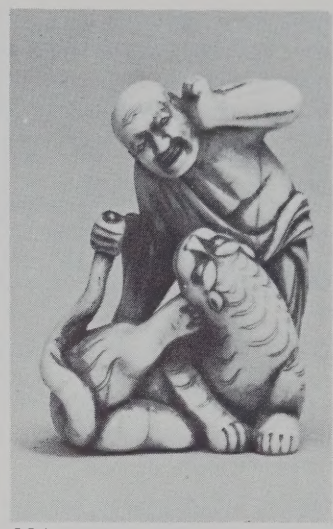

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928 Netsuke, late 18th c. Ivory. 6 cm. Katabori. Tobosaku scratches his ear as he stands next to a large peach. Inside the peach is another carving of Tobosaku depicting him studying a scroll. *83.269.133. Pasadena, Ca. 14 May 83. *Reward.*

929 Netsuke, late 18th c. Wood. 6 cm. Katabori. An oni is fighting a dragon. The dragon's body is curled around the oni's back. *83.269.142. Pasadena, Ca. 14 May 83. *Reward.*

930 Netsuke, late 18th-19th c. Ivory with ebony eyes. 7 cm. Katabori. Chokwaro stands with a staff and holds his gourd on his shoulders. *83.269.139. Pasadena, Ca. 14 May 83. *Reward.*

931 Netsuke, late 18th-19th c. Porcelain painted blue, white, brown and grey. 4 cm. Katabori. A cheerful-looking Gama sennin squats to pet his frog. *83.269.145. Pasadena, Ca. 14 May 83. *Reward.*

932 Netsuke, late 18th-19th c. Pink coral. 3.7 cm. Katabori. Daikoku kneels with one foot propped on his bag which he holds in front of him. *83.269.152. Pasadena, Ca. 14 May 83. *Reward.*

933 Netsuke, 18th-19th c. Cinnabar lacquered wood. 4.5 cm. Katabori. Shaped like a plum blossom, this piece has diaper patterns on its outer petals and a nightingale on blossoming plum tree branches on the inner circle. *83.269.161. Pasadena, Ca. 14 May 83. *Reward.*

934 Netsuke, late 18th-19th c. Wood. 6.7 cm. Katabori. A smiling Tekkai has a staff in one hand and a writing brush in the other. *83.269.168. Pasadena, Ca. 14 May 83. *Reward.*

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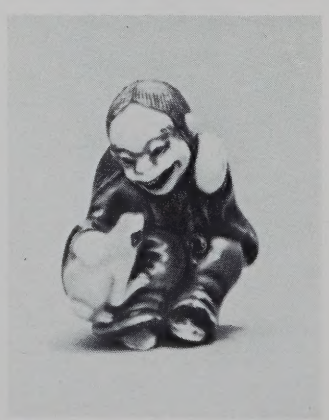

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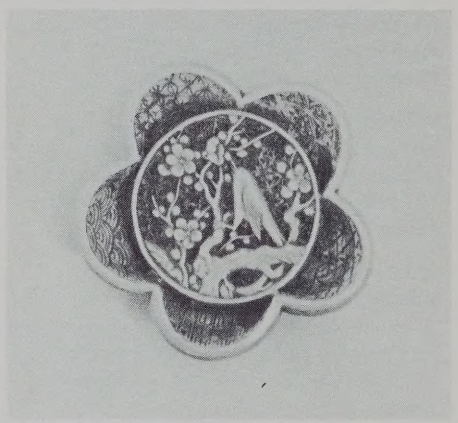

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935 Netsuke, early 19th c. Ivory. 8.2. cm. Katabori. Tobosaku stands with a peach and a branch in his hands. *83.269.131. Pasadena, Ca. 14 May 83. *Reward.*

936 Netsuke, 19th c. Wood. 5.5 cm. Katabori. A bearded Tekkai has one hand on top of his head and he carries his staff in the other hand. *83.269.129. Pasadena, Ca. 14 May 83. *Reward.*

937 Netsuke, 19th c. Wood with ivory and ebony inlays. 3.5 cm. Katabori. A hinged orange opens to reveal two sennin playing a game of Go. *83.269.137. Pasadena, Ca. 14 May 83. *Reward.*

938 Netsuke, 19th c. Ivory. 4 cm. Katabori. A crouching oni has an urn on his back. The oni wears a tiger skin loin cloth, common attire for oni. The plug in the urn is removable and the urn is hollow. *83.269.148. Pasadena, Ca. 14 May 83. *Reward.*

939 Netsuke, 19th c. Ivory. 4.5 cm. Katabori. Sofu leads his ox away from the contaminated water. *83.269.149. Pasadena, Ca. 14 May 83. *Reward.*

940 Netsuke, 19th c. Ivory. 5.2 cm. Katabori. A sleeping dog curled up on a fan. *83.269.151. Pasadena, Ca. 14 May 83. *Reward.*

941 Netsuke, 19th c. Peach pit. 4.3 cm. Katabori. A comical looking, roly-poly Daruma has been carved on a peach pit. *83.269.154. Pasadena, Ca. 14 May 83. *Reward.*

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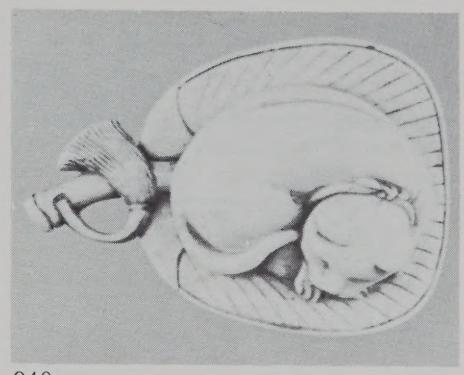

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942 Netsuke, 19th c. Brass. 5.5 cm. Katabori. A horn player. *83.269.156. Pasadena, Ca. 14 May 83. *Reward.*

943 Netsuke, 19th c. Resin. 4.5 cm. Katabori. A group of masks is displayed on each side of this netsuke. On the himotoshi side, masks include Okame, Karasu tengu, Kitsune and a demon. On the other side are Okame, Hyottoko, Hannya, a comic mask, a demon and Okina. *83.269.157. Pasadena, Ca. 14 May 83. *Reward.*

944 Netsuke, 19th c. Whale's tooth. 7.5 cm. Katabori. Shachihoko are carved on both sides of a whale's tooth. *83.269.158. Pasadena, Ca. 14 May 83. *Reward.*

945 Netsuke, 19th c. Agate. 4.3 cm. Katabori. A red shell and a red crab on a white clam. The red shell and crab appear to be attached to the white clam shell but they are actually carved from one piece of agate. *83.269.159. Pasadena, Ca. 14 May 83. *Reward.*

946 Netsuke, 19th c. Porcelain. 4.5 cm. Manju. A brown shishi, a white shishi and a white chrysanthemum on a bright blue background. *83.269.160. Pasadena, Ca. 14 May 83. *Reward.*

947 Netsuke, 19th c. Bone. 4.3 cm. Katabori. Leaves and a butterfly decorate a bucket with a movable handle. *83.269.162. Pasadena, Ca. 14 May 83. *Reward.*

948 Netsuke, 19th c. Metal coins and leather. 4.2 cm. Manju. Two coins surrounded by leather, shaped in a petal design. *83.269.163. Pasadena, Ca. 14 May 83. *Reward.*

949 Netsuke, 19th c. Ivory and metal. 4.8 cm. Manju. On one half Raiden paints the mitsu tomoe on his drum. An ink box lies next to the drum which is decorated with metal beads. On the other half a teapot, cup and heater stand next to a sack with the words "thunder crunch" (a sweet puffed rice snack) written on it. *83.269.166. Pasadena, Ca. 14 May 83. *Reward.*

950 Netsuke, 19th c. Metal. 4.6 cm. Manju (ryusa). On each side, the crests of noble families are represented on small circles fitted into a large circle. *83.269.167. Pasadena, Ca. 14 May 83. *Reward.*

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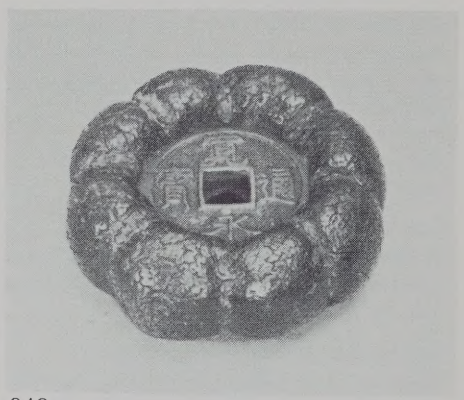

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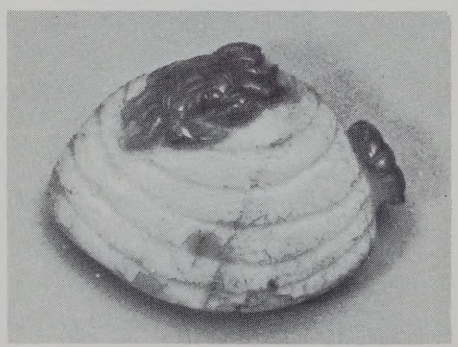

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951 Netsuke, mid-19th c. Gold lacquer bowl with a bronze lid. 5.5 cm. Kagamibuta. The lid covering an undecorated bowl depicts a rakan with long eyebrows standing over a caldron. *83.269.169. Pasadena, Ca. 14 May 83. *Reward.*

952 Netsuke, 19th-20th c. Wood painted red with inlaid eyes. 5.7 cm. Katabori. Daruma yawns and stretches out his arms and legs. *83.269.108. Pasadena, Ca. 14 May 83. *Reward.*

953 Netsuke, 19th-20th c. Wood painted red. 5.2 cm. Katabori. Daruma yawns and stretches his arms after his nine-year meditation. The himotoshi, located on the bottom, make it an awkward netsuke by forcing Daruma to hang either upside down or with his arms sticking out to catch on garments. *83.269.110. Pasadena, Ca. 14 May 83. *Reward.*

954 Netsuke, 19th-20th c. Ivory. 6 cm. Katabori. Daruma yawns and stretches out his arms and legs. *83.269.112. Pasadena, Ca. 14 May 83. *Reward.*

955 Netsuke, 19th-20th c. Ivory. 3.8 cm. Katabori. Emma, wearing his crown with the symbol for king on it, protests as a woman tugs at his robe. *83.269.115. Pasadena, Ca. 14 May 83. *Reward.*

956 Netsuke, 19th-20th c. Ivory. 4 cm. Katabori. Okame carries a huge demon mask on her back. *83.269.121. Pasadena, Ca. 14 May 83. *Reward.*

957 Netsuke, 19th-20th c. Ivory. 3.3 cm. An oni sits cross-legged with a sack slung over his shoulder. *83.269.146. Pasadena, Ca. 14 May 83. *Reward.*

958 Netsuke, 19th-20th c. Bamboo. 5.6 cm. Katabori. Fokurokuju holds a peach, symbol of longevity, in his hand. *83.269.165. Pasadena, Ca. 14 May 83. *Reward.*

959 Netsuke, Ojime and Inro, late 19th-20th c. Ivory netsuke with gold lacquered inro. Netsuke: 4.6 cm. Katabori. A Manzai dancer balances on one foot while holding a drum and wearing pants decorated with pine branches (symbol of longevity). The inro is covered with symbols of longevity. *83.269.171. Pasadena, Ca. 14 May 83. *Reward.*

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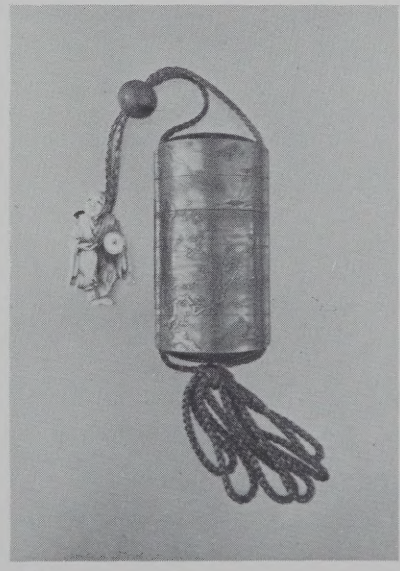

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960 Netsuke, 1940-58. Resin cast from a mold. 5.9 cm. Katabori. An old bearded man leans on his cane. *83.269.155. Pasadena, Ca. 14 May 83. *Reward.*

961 Netsuke, 20th c. Crystal. 4 cm. Katabori. An eight-sided, crystal, drum-shaped piece. *83.269.164. Pasadena, Ca. 14 May 83. *Reward.*

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A Final Note

With this issue Mary Ellen Guerra leaves the staff of IFAR to move with her husband and family to Washington, D.C. Ms. Guerra is a long-time and valued member of the IFAR staff, who has directed the Art Theft Archive program and edited the *Stolen Art Alert* since 1981. She will be replaced by Lynn Stowell Pearson, whose responsibilities will include responding to inquiries and cataloguing reports concerning stolen art. Ms. Pearson holds a Masters degree from the University of Chicago and A.B.D. from the University of Michigan. She specializes in Greek and Roman art and recently returned from Italy where she was studying Roman sculpture. A native of Rochester, New York, she joins the IFAR staff after having worked at the University of Kentucky Art Museum and held a teaching assistantship at the University of Michigan.